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as distinct from the tale, and, in America, the development by competent craftsmen of types of story other than those discovered by Poe, Hawthorne, and Bret Harte. Altogether the work is satisfactorily done and with much appreciation for the best of contemporary work. Yet the reader lays down the book with the conviction that the technique of the modern story has yet to be treated with authority. A critic such as Poe or Stevenson, himself a successful writer of stories, is needed for the task.

Writing the Short Story. By J. BERG ESENWEIN. New York: Hinds, Noble & Eldredge, 1909. Pp. 441. \$1.25.

Mr. Esenwein, who as editor of *Lippincott's* has had much practical experience in rejecting manuscripts and has thereby developed theories as to the methods of salable fiction, has in his volume, *Writing the Short Story*, attempted to lay down the lines upon which a short story should be constructed. There is much advice which will prove of value to the writer who has had some training, many "tips" bought by someone with sad experience, and a good deal of sound criticism and comment culled from many editors and critics. To one who has already served his apprenticeship in the trade and has come to some understanding of the principles underlying all narrative writing the book should take its place with other good handbooks and aid him to a better understanding of his own defects.

To a beginner, however, the arrangement of the book with its innumerable subdivisions is sure to prove rather bewildering than helpful. He will be unable to piece together from scattered passages the simple principles underlying the narrative form. This he needs as a basis before he goes on to a study of the difficulties of method, problems of introduction, dialogue, transitions, description, and the like, which are made evident only when a story begins to assume form, however crude. In other words, Mr. Esenwein is not sufficiently academic in his effort to get at fundamental principles, and his arrangement and subdivision of his matter are over-complex. The fault is the converse of the treatise of the college theorist upon the art of writing, and is one which will make the book unsatisfactory for classroom purposes. The teacher, however, as the writer, may derive from it many helpful suggestions.

Modern Masterpieces of Short Prose Fiction. Edited with Introduction and Notes by ALICE VINTON WAITE AND EDITH MENDALL TAYLOR. New York: D. Appleton & Co., 1911. Pp. xxi+408.

The editors of this collection of short stories have aimed to gather representative stories which will hold the interest of students as well as illustrate good narrative method. Good stories by Turgenev, Daudet, de Maupassant, Poe, Stevenson, Kipling, Hawthorne, Henry James, and a few others, make up the volume. One wonders, however, on what principle Ibsen's *Doll's House* was included. Was it purely for local reasons—was the book designed, that is, solely for use at Wellesley, in which college the editors are instructors?

CARL H. GRABO

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